



IMPROVING THE ABILITY OF STIT MIFTAHUL MIDAD ARTS UKM STUDENTS IN WRITING POETRY LITERATURE USING PRACTICE MODELS AND GUIDANCE EXERCISES

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Abstract : Classroom Action Research entitled *Improving the Ability of STIT Miftahul Midad Arts UKM Students in Writing Poetry Literature Using Practice Models and Guidance Exercises* carried out in two cycles has been declared complete both individually and classically as expected, an indication of this improvement is seen in the pre-action percentage of 33.3% increasing to 58.3% in cycle 1 and increased again to 91.6% in cycle 2. The method used was the practice method and guidance exercises. The subjects studied were the students of Art UKM STIT Miftahul Midad Lumajang in the 2023/2024 academic year with a total of 21 students. This research data was collected using observation and test methods which were then analyzed using quantitative descriptive techniques. With this increase, it is concluded that the use of practice methods and guidance exercises can improve the ability to write poetry of the students of Art UKM STIT Miftahul Midad Lumajang.

Keywords: Writing Poetry; Practice Model; Guidance Exercises

Abstrak : Penelitian Tindakan Kelas yang berjudul "Meningkatkan Kemampuan Mahasiswa UKM Seni STIT Miftahul Midad dalam Menulis Sastra Puisi Menggunakan Model Praktik dan Latihan Bimbingan" yang dilaksanakan dalam dua siklus telah dinyatakan lengkap baik secara individu maupun klasikal sesuai yang diharapkan. Indikasi perbaikan ini terlihat pada persentase sebelum tindakan sebesar 33,3% meningkat menjadi 58,3% pada siklus 1 dan meningkat lagi menjadi 91,6% pada siklus 2. Metode yang digunakan adalah metode praktik dan latihan bimbingan. Subjek yang diteliti adalah mahasiswa UKM Seni STIT Miftahul Midad Lumajang pada tahun akademik 2023/2024 dengan total 21 mahasiswa. Data penelitian ini dikumpulkan menggunakan metode observasi dan tes yang kemudian dianalisis menggunakan teknik deskriptif kuantitatif. Dengan adanya peningkatan ini, disimpulkan bahwa penggunaan metode praktik dan latihan bimbingan dapat meningkatkan kemampuan menulis puisi mahasiswa UKM Seni STIT Miftahul Midad Lumajang.

Kata Kunci : Menulis Puisi; Model Praktik; Latihan Terbimbing

INTRODUCTION

Literary learning is diverse; apart from learning through prose and drama, there is also learning about literature through poetry. Learning literature through poetry contains elements of imagination and beauty expressed in spoken and written language. In general,

students' ability to read poetry is quite good. However, the ability to write poetry still needs to be improved. We can observe that the students' poetry writing needs to improve in theme, imagination, and diction (word choice). Student poetry writing has one of the three elements that should be included in the theme (tone, feeling, and message). The poem needs to describe the atmosphere/character/behavior clearly. Poetry is also written in prosaic form by quickly and precisely choosing the vocabulary required to convey its expression in poetry. However, for students who need more vocabulary, this becomes a problem for them.

Writing skills are one aspect of language skills that are needed, especially in expressing ideas, thoughts, and feelings through fiction and non-fiction essays. Human life can hardly be separated from writing activities. As stated by Novitaningrum & Agustin (2024), the acquisition of writing skills is widely recognized as essential for students' academic and professional achievement. Therefore, writing skills must be taught well to STIT Miftahul Midad Arts UKM students as novice writers. Students as novice writers must be nurtured, equipped, and forged with their writing skills to express ideas, thoughts, feelings, and notions of various types. Writing skills development can be done from the start. Of course, the model for developing poetry writing skills is adapted to psychology and the level of writing ability. Generally, students, as novice writers, rely on simple thinking skills, so their writing requires special techniques. Writing is a series of thought processes. The thinking process is closely related to reasoning activities, and sound reasoning can produce good writing, too. Writing is an activity of conveying messages using writing as a medium. One of the writing activities that should be encouraged for students as beginner writers is writing literary works, especially poetry.

Learning to write aims to improve students' language skills appropriately and creatively, improve their ability to think logically and reason, and increase their sensitivity to feelings and their ability to understand and enjoy literary works. Apart from that, learning to write poetry is intended to educate students to become human beings who are personable, polite, and civilized, have refined character, have a sense of humanity, are socially concerned, have an appreciation of culture and the distribution of ideas, have imagination, express themselves creatively both orally and in writing. Learning to write poetry is also intended to improve students' ability to enjoy, appreciate, and understand poetry. Writing poetry is one of the aspects that students are expected to master in learning. It emphasizes the ability to express in the form of creative written literature, which can arouse the reader's spirit, mind, and soul. In this way, readers can gain wisdom based on the poetry they read. Learning to write poetry at STIT Art UKM. Miftahul Midad as a beginner writer not only aims to explore and develop essential competencies in appreciating literature but also trains skills in exploring the values contained in poetry so that they can love poetry, which in the end is hoped that they can create quality poetry. Since they learn English as a Foreign Language, the

students need to translate the language. Here, literary translations serve as a means to convey a country's culture either directly or indirectly (Yusuf, 2024)

The material for writing poetry is explicitly stated in the Merdeka Belajar Curriculum that poetry writing activities aim to explore and develop essential competencies, namely creative poetry writing competencies. The achievement of creative writing competency (writing poetry) can be measured based on the learning indicators. Namely, students can write poetry that contains their ideas by displaying the right choice of words and engaging rhymes to convey meaning/ideas. The basic competence of creative writing (writing poetry) has two main objectives. First, students use language to understand, develop, communicate ideas and information, and integrate with others. Second, students are also expected to be able to understand and participate in creative writing activities so that they can appreciate artistic, cultural, and intellectual works, as well as apply noble values to increase personal maturity toward a civilized society. Here, practical exercises are needed so that students are accustomed in writing different types of text. As stated by Novitaningrum (2024), practical exercises offer writers the opportunity to gain hands-on experience in refining their writing skills across various genres.

The ability to write literary poetry among students has yet to be achieved because they still need to gain knowledge of language and literature, especially poetry writing skills. The STIT Miftahul Midad Arts UKM. activity program can develop students' ability to write literary poetry well, which can be utilized optimally in developing language and literary culture as noble works of art. Realizing the weaknesses in STIT Miftahul Midad Arts UKM. students, the researchers were interested in raising the title *Improving Poetry Writing Skills of STIT Miftahul Midad Arts UKM. Students by Using Practice Models and Guidance Exercises*. Writing poetry can help students express ideas, feelings, and experiences. A supervisor can help students express their inner contents, ideas, and experiences through beautiful language by training students to write poetry. Writing poetry will encourage students to learn to play with words, interpret their world in a unique new way, and realize that their imagination can become concrete if they can choose the words carefully to write in poetry.

Based on this description, learning to write poetry is very important to improve the scope of education. Realizing the importance of learning to write poetry for students whose writing skills are still beginners, this learning needs to receive serious attention. However, the reality in the field shows that learning to write poetry still experiences obstacles and tends to be avoided by students. This is caused by a lack of understanding of the values and other benefits that students can obtain when writing poetry. Apart from that, the techniques used in poetry learning are still lacking, so students' interest and competence in writing poetry are also inadequate. Obstacles that are sometimes encountered in writing poetry include students' difficulty finding ideas, difficulty determining words in writing poetry, difficulty in starting to write, difficulty developing ideas into poetry due to lack of mastery of vocabulary, and

difficulty writing poetry because they are not used to expressing feelings and thoughts. , imagination, and lack of ability to connect the imaginary world with the natural world in poetry. Fundamental problems experienced by students can be pursued and overcome using practical models and guidance exercises. This is what researchers will take so that students can write poetry. One step that can be taken to overcome this is applying a technique that can help create ideas, namely the chain writing technique. Learning to write poetry for beginner writers is very effective if you use practical models and guidance exercises. This is stated because each practice model and guidance exercise does not emphasize creating ideas ultimately into poetry but through the help of a supervisor. The creation of a poem can be realized through direct practice by all members.

1. Writing Ability

The word ability or competence in English is ability, skill, and strength. According to Grant & Baden-Fuller (2018) competency is a rational performance satisfactorily meets the objective for a desired condition. Meanwhile, the ability is the knowledge, experience, and skills brought by an individual or group to a particular task (Eraut et al., 2000; Prichard, Bizo & Stratford, 2006). A person can perform a demonstration based on the definition of ability above. This work performance must be accountable for achieving a goal. In addition, ability is the power to act as a result of innateness and training, that shaped by two factors, namely (1) innateness, such as talent, and (2) practice, such as learning. Meanwhile, Gagne and Briggs (1979:49) place ability as a result of learning (Learning outcomes) which is divided into five categories, namely: (1) intellectual skills, (2) verbal information, (3) regulation of cognitive activities, (4) motor skills, (5) attitude. This opinion explains that the abilities possessed by a person will be obtained from the results of practice.

Looking at the definition of ability above, a person can demonstrate ability through training to achieve a goal. In this research, students' ability to write poetry was well-developed due to the training given. Besides, audiovisual resources like videos, podcasts, multimedia presentations, and online platforms expose learners to authentic language use, various accents, and cultural subtleties, enhancing their education and equipping them for real-world communication situations (Yuswandari, 2024). There are several definitions of writing. Writing is conveying messages to other parties in writing (Clark & Ivanic, 2013). Writing can be interpreted as conveying messages (communication) using written language as a tool or medium (Bonvillain, 2019). People are reluctant to write because they don't know why they are writing and feel they don't know how to write. Dislike cannot be separated from the influence of the family and community environment and the experience of learning to write or compose at school, which does not motivate and stimulate interest. The opinion above suggests to supervisors that it is essential for them to convey the objectives of learning to write and teach how to write well. This can be achieved if the supervisor has adequate

writing skills to motivate and foster students' interest in learning to write, which will impact students' writing abilities.

Based on the opinion expressed above, writing is an activity of expressing thoughts, facts, and fantasies in written form so that they can be understood and enjoyed by readers. Besides, writing is a crucial communication skill that should be cultivated in the classroom (Hidayat & Rifdah, 2024). Learning to write poetry is a means for students to become more creative in writing. The word poetry comes from the Greek word *poiotes*, which means builder, shaper, or maker. However, the word poetry has expanded its meaning. The word poetry can be interpreted as a variety of literary language whose language is bound by rhythm, meter, rhyme, and the arrangement of lines and stanzas.

Etymologically, the term poetry comes from the Greek "Poem," which means "to make," or "Poemisis," which means "making." Poetry is defined as "making" and "manufacturing" because, through poetry, someone has created a world that contains messages or images of certain physical and scientific situations. Poetry is concentration, namely concentrating on all the impressions of feelings and thoughts with concise pronunciation. The theme and message of the poem are arranged in lines. Each line links or corresponds to the following lines and forms a single unit called a stanza. Poetry always develops over time due to the evolution of tastes and changes in poets' concepts of beauty. The definition of poetry requires an old view, namely that stanzas, lines, number of words, and poetry patterns bind an essay. In contrast, the definition of poetry according to the modern view of poetry is based on its essence, not its formal form. Therefore, poetry is indirect speech or expression. Poetry also expresses this problem by going straight to the essence of something with accurate and concise word choices.

Teaching poetry genre literature to students takes work. At least teachers who teach Indonesian must find it quite tricky. Poetry subject matter cannot be taught as quickly as mathematics, even more so if the teacher doesn't like poetry. Writing poetry is usually related to the following things: 1) search for ideas (inspiration); 2) theme selection; 3) determining the type of poetry; 4) selection of diction (words that are concise and distinctive); 5) selection of sound games; 6) creation of attractive arrays (typography); 7) selection of pronunciation; 8) use of language style; and 9) choosing an exciting title. Meanwhile, the etymological definition of poetry comes from the Greek *poeima*, which means 'to make' or *poesis*, which means "making." In English, it is called poetry or poesy. Poetry means creation because by writing poetry, you have created a world. The definition of poetry implies several essential things, including poetry is an expression of the poet's thoughts, ideas, and expressions. Poetic language is connotative, symbolic, and emblematic; therefore, poetry is full of images, metaphors, and figures of speech, with aesthetic figurative language. The composition of the lines of poetry utilizes maximum consideration of sound and rhyme. In writing poetry, there is a compression of words with various forms of existing language power. The building blocks of poetry include inner and outer elements so that it becomes unified.; General linguistic rules

do not bind the language of poetry; therefore, it has the freedom to deviate from existing linguistic rules, called *licentia poetica*.

Before teaching how to write poetry, a teacher should ensure that all students have the same writing ability so they stay active in writing. We must realize that all students are creative, imaginative, illusive, genius, and communicative. For this reason, the challenge we face in front of students is that they must be invited to be involved in the literature subjects we teach. Each student should be asked to read a poem before the class, taking turns. By reading poetry in turns, we will see that the students have the courage to appear in front of the class and learn good vocabulary from the poetry. According to Darta & maria (2011), poetry literature can make students' actions or characters good. It creates a world through various narratives with moral messages or specific physical and spiritual illustrations. It means that poetry has qualities in human life. Lehmann & Brinkmann (2020) said that literature in poetry is part of behavior that can be translated through poetic narrative. Poetry is speech that is reflected through prose direct speech. This means that poetry can arouse emotions by depicting it through figurative language.

Furthermore, the definition of poetry contains several elements, including emotions, imagination, thoughts, ideas, tone, rhythm, sensory impressions, word order, figurative words, density, and mixed feelings. It means poetry expresses feelings, and the appreciation of human life and the environment, where poetry is created regardless of the poet's thought process. Further, it can be said that poetry is speech with feelings that contain thoughts and responses. It is an artistic expression of the human mind in emotional and rhythmic language. All forms of poetry, both adult poetry, youth poetry, and children's poetry, have intrinsic elements that can be seen from two aspects, namely: a. Regarding content, poetry consists of 1) theme, 2) taste, 3) tone, 4) mandate, b. In terms of structure, it consists of: 1) diction, 2) imagination, 3) concrete words, 4) language style, 5) rhythm/cadence, and 6) rhyme/sound. Beginner's poetry sometimes does not fulfill all the elements above because of its simplicity. Moreover, the characteristics of modern poetry are: 1) Very concerned with content; 2) The number of sentences and the number of lines is short; and 3) Word choice is of utmost importance.

Especially words that contain the power of imagination, language style, and appropriateness of words. 4) Rhymes are not a necessity. It means that it can rhyme or not. In this research, the author focuses the assessment aspects on theme, imagination, and diction (word choice). Tarigan et al. (2006:10.47-10.48) explain that what is meant by theme in children's poetry is the overall content of the poem, which usually consists of thoughts, feelings, and attitudes, as well as the aims and objectives of writing. Therefore, the theme of children's poetry includes elements of feeling, tone, and message. We can see the theme once we know the poem as a whole. That is if we have heard or read it. Imagination is the clarity of the poet's painting or depiction of an atmosphere, situation, character, and behavior based

on concrete words. The use of concrete words is accurate, clear, and concise. So, imagination and concrete words are two elements that support each other to create good poetry. Imagination is presented in several forms of imagery, namely: (1) sight (visual imagery), (2) hearing (auditory imagery), (3) smell (smell imagery), and (4) feeling (tactile imagery).

2. Practice Model for Writing Poetry

Various factors determine the success of achieving learning objectives, including the teacher's learning methods. Besides, according to Nahidin (2024), in teaching English as a foreign language, managing students' diverse linguistic backgrounds and ability levels, ensuring effective content delivery in multiple languages, and encouraging meaningful interaction in both languages, are challenges for lecturers that must be thoughtfully treated. Various models are known today, such as lectures, discussions, question and answer, simulations, assignments, group work, demonstrations, experiments, etc. Apart from these models, there are also practice models. A practice model is a model that makes students carry out practice activities so that students have talents or skills that are higher than what they have learned. In addition, the aim of the training is for students to (1) have motor skills and (2) develop intellectual skills, such as multiplying, dividing, adding, subtracting, and drawing roots in slanting. Recognize objects/shapes in mathematics, science, chemistry, punctuation, and so on; (3) have the ability to connect one situation with another.

The practice model has principles and procedures in the learning process. Regarding principles, Tileston (2005) stated that applying the training method requires teachers to provide opportunities for their students to do or practice something according to the instructional objectives. Meanwhile, the procedures that need to be carried out by teachers in implementing the training method are: (1) prepare themselves for teaching activities, (2) follow a four steps. (show, explain/tell, do, and check). Here, two significant steps are taken: before and during. "Before" means preparing for the teaching, and "during" means how to teach. Furthermore, regarding the principles and procedures for implementing the practical model, teachers can follow these steps: 1) students must be given an in-depth understanding before specific exercises are carried out; 2) the first exercise should be diagnosed, first less successful, then improvements are made so that it can be perfect; 3) training does not need to be long as long as it is carried out frequently; 4) it must be adjusted to the level of students' abilities; and 5) the training process should prioritize things that are essential and useful.

Based on the explanation above, the practice model involves giving someone a series of repeated exercises until they achieve a predetermined goal. Moreover, there is also model steps for writing poetry practice that should be considered. Practicing writing poetry can be done using several effective models. Here are some seven steps that can be followed in the practice model for writing poetry:

- 1) Introduction to Poetry

Introduce various types of poetry, such as sonnets, haiku, and accessible poetry. Provide examples of poetry from multiple poets to inspire.

2) Observation and Experience.

Invite participants to record everyday experiences, feelings, or objects of interest. Then, discuss how this experience can be used as a theme for poetry.

3) Writing Techniques.

Teach the use of figurative language, such as metaphors and similes. Moreover, the participants will be trained to play with rhythm and rhyme.

4) Writing Activities.

Provide a writing prompt, such as a specific keyword or theme. Also, provide time to write without distractions, then focus on assisting the creative process of writing poetry.

5) Revisions and Feedback.

Invite participants to read their poems before the group, provide constructive feedback, and encourage participants to revise their poems.

6) Learning Through Discussion:

Discuss the elements of the poem you have written, such as emotion, structure, and use of language. Then, the poetry from famous poets will be analyzed, and the participants' work will be compared.

7) Additional Creative Activities.

Hold a poetry workshop or class, then invite participants to collaborate on a poetry writing project.

With this method, participants are expected to be more confident in writing poetry and develop their writing style.

3. Poetry Writing Guidance Model

When applying the guidance model, three techniques – demonstration, discussion, and assignment – guide poetry writing.

1) Demonstration Technique

The teacher provides a direct example by writing poetry before the participants and describing the creative process and techniques used. The instructor provides direct examples of poetry writing techniques, illustrating the creative process from start to finish and demonstrating the use of different languages and styles.

The steps below are taken to use the demonstration technique. The teacher begins the teaching-learning process by choosing a theme or type of poetry to be demonstrated (for example, accessible poetry, haiku, or sonnet). Then, prepare a stationary or digital device to write in real time. Afterward, go through an introduction by explaining the essential elements of poetry relevant to the type

that will be demonstrated (for example, rhyme, rhythm, and imagery). Next, start the process of writing poetry. Write poetry directly in front of the participants, explaining each step. Discuss word choice, structure, and how to build emotion or theme. Interact by inviting participants to provide suggestions or ideas during the writing process. Ask their opinion about the choice of words or phrases used. To find out the results of students' work, read poetry. Read the poem that has been written with appropriate intonation and expression. Finally, the students and the teacher discuss the participants' reactions to the poetry read.

2) Discussion Technique

The teacher invites participants to discuss themes, styles, and structure of poetry to encourage critical thinking and a deeper understanding of poetry elements, which helps participants understand various elements of poetry and writing techniques and gathers new ideas and perspectives from participants.

The steps taken in using discussion techniques include Choosing a poetry theme, then determining a specific theme or choosing a poem from a famous poet as discussion material. Make sure the poem you choose has rich elements for analysis. Prepare guiding questions to focus the discussion. Read the poem or give copies to participants. Invite them to read carefully and absorb the meaning contained. Continue with guiding questions and let participants share their opinions.

Encourage participants to discuss with each other, provide opinions, and build arguments. Discuss various elements of poetry, such as language style (metaphor, simile, personification), structure, rhyme, and the images and atmosphere created. Invite participants to relate the poem to their personal experiences. Ask how the poem reflects their feelings or experiences. Summarize the main points discussed and encourage participants to write their poems, considering the techniques and ideas discussed.

3) Assignment Technique

The teacher gives assignments to write poetry based on specific themes or techniques learned to encourage direct practice and application of theory, develop participants' creativity and self-expression abilities, and provide opportunities for participants to apply the theory they have learned.

Steps taken in using assignment techniques: First, determine the purpose of the assignment, such as exploring a particular theme, using a certain writing technique, or writing in a specific form of poetry. Then, give a poetry writing assignment with clear instructions. Provide sufficient time for participants to write their poetry in class and as homework assignments. Please encourage them to experiment with ideas and styles freely. Provide access to examples of poetry, books, or other tools that can inspire participants. Guide poetry elements to pay

attention to. Once the assignment is complete, hold a reading session where participants can read their poems. Encourage participants to provide feedback to each other. Then, the participants will be invited to reflect on their experiences in writing poetry. Ask about the challenges they faced and the things they learned. Discuss the elements in their poetry and how they could further develop future work.

METHOD

The design of this study adheres to the Classroom Action Research model. CAR research work procedures are divided into four essential components: planning, acting, observing, and reflecting. This research was implemented with two cyclical actions, Cycle I and II. Both consist of planning, acting, observing, and reflecting. The subject of the study is the ability to write poetry literature for STIT Miftahul Midad Lumajang Art UKM. students. This research on the ability to write poetry literature uses practical techniques and poetry writing guidance exercises. Data collection techniques using test and non-test methods. Each student is assigned to write poetry literature using practical strategies and guidance exercises in the test technique. Then, the data was analyzed by researchers using quantitative and qualitative descriptions.

This research was conducted from August to October 2024. It examines whether the practice model and writing guidance exercises developed can improve the ability to write poetry and achieve this goal. Researchers try to solve problems faced in the classroom. This research was carried out at STIT Miftahul Midad Lumajang Art UKM. for the following reasons: 1) STIT Miftahul Midad Lumajang Art UKM. lacks quality achievements in writing poetry because it is still far from the expected standard, 2) on this campus there has never been poetry writing practice. The data source used as the population in this research was 21 STIT Miftahul Midad Lumajang Art UKM. students. The data collected from students in this research are 1) the results of students' work on the initial test, the final action test at each lesson stage, and the final test after the end of each learning action; 2) the results of observing the observation sheet.

RESULT AND DISCUSSION

This section presents the findings and discussions of this study, which are detailed in the two subsections below.

1. Result

From the results of observations, there were several problems encountered by researchers at STIT Miftahul Midad Lumajang Arts UKM., including:

- 1) Before the research was carried out, there was no application for implementing the practice model and guidance for writing poetry among STIT Miftahul Midad Lumajang students
- 2) Lack of facilities in the form of poetry books
- 3) Generally, students still need to learn more about writing poetry.
- 4) Student interest in writing poetry is still shallow

To get maximum results to improve the ability to write poetry for STIT Miftahul Midad Lumajang Art UKM. students, the following pre-action plan is carried out:

- 1) Arrange guidance preparations
- 2) Create a learning scenario
- 3) Prepare student observation sheets
- 4) Prepare an assessment rubric

The stage of implementing the action is carrying out learning based on the learning scenario that has been prepared. At this stage, researchers observe student activities in the learning process. While observing, the researcher also assessed how to write poetry with four (4) assessment aspects based on the needs for determining poetry writing, namely:

- 1) Choosing an exciting theme
- 2) Choose a title according to the theme
- 3) Diction (choice of the right words)
- 4) Attractive language style

Table 1. Results of Initial Ability Assessment in Writing Poetry of STIT Miftahul Midad Arts UKM Students based on Four Aspects

No.	Name	ASSESSMENT ASPECTS				Score	Mean %	T/TT
		Theme	Title	Diction	Language Style			
1.	Khusnul K	50	40	60	60	210	52,5 %	T
2.	Yuskiroma NR	30	50	20	20	120	30%	TT
3.	Chilvi Irawan	50	30	20	20	120	30%	TT
4.	Rizal Akillah	30	30	40	20	120	30%	TT
5.	Akbar Rizki A	20	30	20	20	90	22,5%	TT
6.	Dea Aulia	60	40	60	70	230	57,5%	T
7.	Fuza Nawalika	50	50	60	50	210	52,5 %	T
8.	Zuhria Agustin	20	30	40	20	110	27,5%	TT
9.	Ardiyani	30	20	30	40	130	32,5%	TT
10.	Imanta Alifia	30	30	20	30	110	27,5%	TT
11	Afif K	40	50	40	20	150	37,5%	TT
12	St. Shofiatun	40	60	50	60	210	52,5 %	T
13	Nur Firiya	50	40	60	60	210	52,5 %	T
14	Nur Laili K	30	50	20	20	120	52,5 %	TT
15	Nazilatul N	50	30	20	20	120	52,5 %	TT
16	Laili Fajriyah	30	30	40	20	120	52,5 %	TT

17	Eva Shofiana	20	30	20	20	90	22,5%	TT
18	Siti Muslimah	60	40	60	70	230	57,5%	T
19	Zulaikhah	50	50	60	50	210	52,5 %	T
20	Samsul Adi	20	30	40	20	110	27,5%	TT
21	Airin Dania	30	20	30	40	130	32,5%	TT
Procentage (%)							33,3%	

Information:

- 1) Value range 10 – 100
- 2) Lowest value = 10
- 3) Highest value = 100
- 4) Minimum Individual Completion Standard: 200
- 5) Minimum Classical Completeness Standard: 70%
- 6) Formula:

$$\text{Value} = \frac{\text{Acquisition Score}}{\text{Maximum Score}} \times 100 \text{ (Completed Individually)}$$

$$\text{Value} = \frac{\text{Number of Completed Students}}{\text{Number of the Whole Students}} \times 100 \text{ (Percent Completed Classical)}$$

From the assessment of the initial pre-action activities, the results found were as follows:

- 1) 7 students finished getting a score of 210 - 230
- 2) 14 students did not complete because they only got a score of 90 - 150
- 3) It was concluded that the poetry writing ability of STIT Miftahul Midad Lumajang Arts UKM. students in the initial activity was only 33.3%; in other words, they still needed to complete the classics.

The results of reflection at the initial activity stage are as follows:

- 1) Most students are not able to choose an interesting theme
- 2) Most students are not able to choose a title that fits the theme
- 3) Most students are not able to choose the proper diction
- 4) Most students are not yet able to use an exciting language style

From the reflection results above, the researcher continued cyclical actions according to the Classroom Action Research model developed by Arikunto (2006), with the stages described as follows:

Cycle I

Cycle I consists of several stages, which will be described in sequence as follows:

Cycle I Planning: Planning in cycle I is preparation for carrying out the first stage of action by preparing learning tools in the form of:

- 1) Prepare R.P.S.

- 2) Prepare a learning scenario
- 3) Prepare student observation sheets
- 4) Prepare an assessment rubric

Cycle I Actions: After the learning tools are prepared, then action is taken with the following steps:

- 1) Carry out learning according to the R.P.S.
- 2) Apply practical methods and guidance exercises
- 3) Using learning media according to the R.P.S. and learning scenarios
- 4) Distribute Activity Sheets
- 5) Evaluate in the form of test and non-test assessments.

Cycle I Observation: Observations are carried out when action activities take place in two ways, those are:

- 1) Observations for students
Teachers, as researchers, observe and assess student activities during the learning process by filling out student activity sheets.
- 2) Observation from colleagues
Observation from colleagues or friends of the teacher concerned, who observe and assess the teacher's activities when learning.

Table 2. Observation Results in Cycle I

No.	Name	ASSESSMENT ASPECTS				Score	Mean %	T/TT
		Theme	Title	Diction	Language Style			
1.	Khusnul K	50	50	70	70	240	60 %	T
2.	Yuskiroma NR	30	50	30	40	150	37,5 %	TT
3.	Chilvi Irawan	50	60	70	60	240	60%	T
4.	Rizal Akillah	30	40	40	30	140	35%	TT
5.	Akbar Rizki A	50	50	60	50	210	52,5%	T
6.	Dea Aulia	60	40	60	70	230	57,5%	T
7.	Fuza Nawalika	50	50	60	70	230	57,5%	T
8.	Zuhria Agustin	20	30	40	40	130	32,5%	TT
9.	Ardiyani	50	60	60	50	220	55%	T
10.	Imanta Alifia	30	30	30	30	120	30%	TT
11	Afif K	40	50	40	20	150	37,5%	TT
12	St. Shofiatun	40	60	50	60	210	52,5%	T
13	Nur Firyah	50	50	70	70	240	60%	T
14	Nur Laili K	30	50	30	40	150	37,5	TT
15	Nazilatul N	50	60	70	60	240	60%	T
16	Laili Fajriyah	30	40	40	30	140	35%	TT
17	Eva Shofiana	50	50	60	50	210	52,5%	T
18	Siti Muslimah	60	40	60	70	230	57,5%	T
19	Zulaikhah	50	50	60	70	230	57,5%	T

20	Samsul Adi	20	30	40	40	130	32,5%	TT
21	Airin Dania	50	60	60	50	220	55%	T
Procentage (%)							58,3%	

Cycle I Reflection: The results of cycle one reflection in this action activity are as follows;

- 1) The number of students who completed it individually was 13, with a score range of 210 - 240.
- 2) The number of students who still need to complete individually is eight, with a score range of 120 - 150.
- 3) The percentage of classical completeness scores is 58.3% or has yet to reach the lowest target, 70%.

From these results, it can be concluded that the results of reflection on cycle I actions are:

- 1) Most students are not able to choose an interesting theme
- 2) Most students are not able to choose a title that fits the theme
- 3) Most students are not able to choose the proper diction
- 4) Most students still need to start using an attractive language style.

Based on the reflection results in Cycle 1, researchers will continue the actions in Cycle II with the following stages to achieve the minimum standard of completeness in STIT Mifyahul Midad Lumajang Arts UKM.

Cycle II

Cycle II consists of several stages, which will be described as follows:

Cycle II Planning: Planning in cycle II is preparation for carrying out the second stage of action by doing the following:

- 1) Revise the R.P.S.
- 2) Revise the learning scenario
- 3) Prepare student observation sheets
- 4) Prepare an assessment rubric.

Cycle II Actions: After the learning tools are prepared, the following actions are carried out, namely:

- 1) Carry out learning according to the R.P.S.
- 2) Share and show examples of poetry
- 3) Apply practical methods
- 4) Using learning media according to the R.P.S. and learning scenarios
- 5) Distribute student activity sheets
- 6) Evaluate in the form of test and non-test assessments.

Cycle II Observations: The observations in Cycle II were carried out in two ways. Those are the observations for students when they are doing the learning process and assessing the student activities during the learning process by filling in student activity sheets.

Table 3. Observation Results in Cycle II

No.	Name	ASSESSMENT ASPECTS				Score	Mean %	T/ TT
		Theme	Title	Diction	Language			

		Style							
1.	Khusnul K	50	50	70	70	240	60 %	T	
2.	Yuskiroma NR	50	50	60	50	210	52,5%	T	
3.	Chilvi Irawan	50	60	70	60	240	60%	T	
4.	Rizal Akillah	50	40	50	50	190	47,5%	TT	
5.	Akbar Rizki A	50	50	60	50	210	52,5%	T	
6.	Dea Aulia	60	40	60	70	230	57,5%	T	
7.	Fuza Nawalika	50	50	60	70	230	57,5%	T	
8.	Zuhria Agustin	50	60	70	60	240	60%	T	
9.	Ardiyani	50	60	60	50	220	55%	T	
10.	Imanta Alifia	50	60	70	60	240	60%	T	
11	Afif K	50	50	60	50	210	52,5%	T	
12	St. Shofiatun	40	60	50	60	210	52,5%	T	
13	Nur Firiayah	50	50	70	70	240	60%	T	
14	Nur Laili K	50	50	60	50	210	52,5	T	
15	Nazilatul N	50	60	70	60	240	60%	T	
16	Laili Fajriyah	50	40	50	50	190	47,5%	TT	
17	Eva Shofiana	50	50	60	50	210	52,5%	T	
18	Siti Muslimah	60	40	60	70	230	57,5%	T	
19	Zulaikhah	50	50	60	70	230	57,5%	T	
20	Samsul Adi	50	60	70	60	240	60%	T	
21	Airin Dania	50	60	60	50	220	55%	T	
Procentage (%)							91,6%		

Cycle II Reflection: The results of cycle II reflection in this action activity are as follows;

- 1) There were 19 students who completed studentsthe assignment individually, with a score range of 210 - 240.
- 2) Two students still need to complete individually, with a score of 190.
- 3) The percentage of classical completeness scores is 91.6% or has exceeded the lowest classical completeness target of 70%, so it no longer needs to be continued in the next cycle.
- 4) From the results of cycle II reflection, it can be concluded that (1) the majority of students can choose an exciting theme, (2) the majority of students can choose a title that suits the theme, (3) the majority of students can choose diction (choice the right words), (4) the majority of students can use an exciting language style, (5) the ability to write poetry of STIT Miftahul Midad Lumajang Art UKM. students has increased, wherein the initial observation it was 33.3%, in the first cycle it was 33.3%. 58.3%, and in cycle II, it had reached 91.6%.

2. Discussion

The findings of the research conducted at STIT Miftahul Midad Lumajang highlight significant challenges faced by students in poetry writing prior to the intervention. Initially, the lack of an established practice model and guidance for poetry writing contributed to a low level of student proficiency, as evidenced by the pre-action assessment revealing that only 33.3% of students met the minimum standards. Compounding this issue were inadequate resources, specifically the scarcity of poetry books, which limited students' exposure to exemplary works. Additionally, student interest in poetry writing appeared superficial, suggesting a need for deeper engagement and motivation. These factors prompted the implementation of structured guidance preparations and learning scenarios aimed at enhancing student skills and confidence in writing poetry. By addressing these foundational issues, the research aimed to cultivate a more conducive learning environment. The incorporation of interactive and creative activities was also intended to spark greater enthusiasm among students (Hayden et al., 2011; Drapeau, 2014; Hsbollah & Hassan, 2022; Renzulli & Reis, 2007; Tauber & Mester, 2006). Moreover, the emphasis on collaborative learning was designed to encourage peer support and feedback, further enriching the educational experience. Overall, these strategic interventions laid the groundwork for significant improvements in poetry writing capabilities.

In response to these challenges, the research employed a cyclical Classroom Action Research model that focused on practical methods and guidance exercises. The results from Cycle I indicated moderate progress, with an increase in the percentage of students achieving satisfactory scores to 58.3%. However, reflections on this cycle showed that many students still struggled with selecting themes, titles, diction, and language styles, indicating the necessity for continued improvement. Cycle II saw further enhancements, achieving an impressive 91.6% of students meeting the proficiency standard. This improvement demonstrates that with proper scaffolding and targeted instructional strategies, students were able to develop their poetry writing skills significantly. The progression across cycles underscores the effectiveness of practical methods and guidance exercises in fostering a more engaging and productive learning environment for poetry writing among students. Furthermore, the iterative nature of the Classroom Action Research model allowed for ongoing adjustments based on student feedback and performance. This adaptability was crucial in refining teaching approaches and addressing specific areas where students needed additional support. The collaboration between students and instructors during this process not only enhanced learning outcomes but also built a sense of community within the classroom. Ultimately, the successful outcomes of this research highlight the importance of responsive teaching methods in promoting student achievement and creativity in writing.

CONCLUSION

Several conclusions that can be outlined in the results of this research are as follows:

- 1) The classroom action research, carried out in two cycles to improve the poetry writing ability of STIT Miftahul Midad Lumajang Art UKM. students using the practical method, was declared complete individually and classically as expected; 2) From the assessment of the initial pre-action activities, the results found were: (a) Seven people got a score of 210 – 230 (Complete/T), (b) fourteen people did not complete because they only got a score of 90 – 150. So it was concluded that the poetry writing ability of STIT Miftahul Midad Lumajang Arts UKM. students in the initial activity was only 33.3%, not yet classically complete; 3) The results of cycle one reflection are: (a) the number of students who completed individually was 13 students with a score range of 210-240; (b) The number of students who have not completed individually is eight people with a score range of 120-150, (c) The percentage of classical completion scores is 58.3%, or has not reached the lowest classical completion target, namely 70%. From these results, it can be concluded that the results of reflection on the actions of cycle I are: There are still eight students who have not been able to choose an exciting theme, have not been able to select a title that fits the theme, have not been able to choose diction (choice of the right words), and have not been able to use an exciting language style; 4) The results of cycle II reflection in this action activity are as follows: (a) The number of students who have completed individually is 19 students with a score range of 210-240, (b) The number of students who have not completed individually is two students with a score of 190, (c) The percentage of classical completion scores is 91.6%, or has exceeded the target the lowest classical completeness is 70%, so there is no need to continue in the next cycle. So it can be concluded that (1) most students can choose an exciting theme, (2) most students can choose a title that suits the theme, (3) most students can choose diction (choice of the right words), (4) the majority of students can use language styles interestingly, (5) the poetry writing ability of STIT Miftahul Midad Lumajang Art UKM. students has increased, where initial observations it was 33.3%; in cycle I, it was 58.3%, and in cycle II, it had reached 91.6%.

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